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set aside from their own tables, in their own houses, and the seats filled with strangers by the hands of their brethren and co-heirs. His place on the line to an artist means recognition, credit, income for himself and his family. And in judging the case, let outsiders recall how much disposition they have felt to find out the merits of any work hung above their sight or in obscure light. Moran saw the affront, and his temper rose steady and high. As clear-headed as ever in his life he set his palette, he mixed strange varnish for his broad canvases. Every artist had the right to varnish his own pictures. Moran varnished his, except one too green to bear the compound, which he deliberately cut from the frame.

Opening day of the exhibition, his pictures stared in the handsome frames, mere daubs of red paint, the wonder of visitors, the dismay of weak friends, a high-handed rebuke to the directors of the Academy. Moran vouchsafed no explanation to any one. Of course the idiotic cry of insanity was raised, but it was seen that the man worked as coolly and collectedly as ever.

At the end of the regular season, the exhibition was kept open a fortnight longer. Mr. Moran, as he had a right to do, removed his pictures. Matthew Baird, his friend, the contractor, was the only man who ventured in a friendly way to remonstrate against the ruin of a year's best work.

"It is an innocent mixture, it will wash off," Moran said, laughing.

"True?" gasped Baird.

"Certainly."

"What will you take for them?"

Moran named his price, and Matthew Baird bought the three "unsight unseen," if ever there was such a bargain.

Next day the varnish was washed off, and the restored pictures in the window of a Chestnut Street picture-dealer were exposed with the legend "sold."

There was wrath, there was fume, crowds flocked to see the pictures, and the Academy was deserted for the novel attraction.

It will be remembered that Thomas Moran on a similar occasion showed the family temper. There was cause for it, there was need of just such a demonstration, to impress fat-witted directors with the indignity of their conduct, and the story will read as finely in the history of our art at a future time as Buonarrotti's refusal of the Pope's contracts.

LOUIS BROOKS.

#### THE NEW YORK LADIES' ART ASSOCIATION.

THERE are many persons quite familiar with the organization and success of the Society of Decorative Art in East Nineteenth Street, New York, who are in complete ignorance of a much older society of very much the same character, called the Ladies' Art Association, whose rooms are at 24 West Fourteenth Street, between Fifth and Sixth Avenues. This art association was formed in 1867, and incorporated in 1877. The idea of the formation of such a society or

association originated with Mrs. Mary S. Pope, an artist, afterwards elected its first President. Receiving sympathy and support in her plan from Mrs. Henry Peters Gray, the two visited certain of the woman artists of New York in their studios, and invited them to co-operate in the formation of a Ladies' Art Association.

Mrs. Pope had this project very much at heart, as from her own experiences and observations in her varied and busy life she had found that female artists frequently need aid, and she was desirous of getting up some fund to assist such women in their times of necessity. These two ladies, Mrs. Pope and Mrs. Gray, were welcomed everywhere, and meetings

From the beginning of this organization it was successful, and through the years of its existence it has quietly assisted its members, and been the means of doing a vast amount of good. When it was found that the artists and students desired better opportunities for studying from life a studio for daily use was taken, and the first life class for women was formed, open to any female art student without restriction on the payment of small weekly dues. Here art students had the privilege of painting free from the dictation of any school, with the liberty of having any teacher, by paying a moderate monthly rent. The next step was to form a school of color where students painted, under the direction of Wil-

liam Morgan, the living draped model. Landscape painting was added under the direction of A. H. Wyant. In 1875 classes were formed in china painting, also in painting on wood, silk, and slate, in order to give technical knowledge to those who desired to apply it to household decoration.

Another aim of the association was to own a collection of artistic properties—casts from the antique, draperies, costumes, photographs, engravings, and soon, in order to lend them to art students. There was also an ambition to form a library for the use of members, and a connection with wholesale manufacturers of decorated pottery, slate, and wood. This has been done as far as the resources of the association will admit, and various classes in art industries have been added from time to time.

The annual dues of active members—professional female artists—are \$2; female art students' dues are \$3, while the annual dues of a subscribing member—any lady or gentleman interested in art or art industry—are \$5. The privileges of membership are many, including admission to the association studio, where art education, art industry, and American manufactures are topics of conversation. Teachers may have their names and residences entered in a book for reference. Members may send their children to the association drawing classes, taught by experienced teachers, and the children of members may attend the "children's hour," a monthly talk with children on art industrial subjects. Each member subscribing to the "memorial fund," pays one dollar at the death of a member to the Treasurer, who will pay the amount thus collected to the family of the deceased, or apply it to any purpose previously specified.

The aims of the association, after ten years of experiment, have proved practical. They

may be briefly stated as follows: First, to give instruction to those engaged as teachers of drawing and painting in schools and colleges; second, to teach painting on porcelain, and in other departments already remunerative; third, to provide for boys and girls an industrial art education; fourth, to afford opportunities of study from life and nature for artists; fifth, to enlarge facilities for non-residents whose stay in New York is limited, and whose study needs direction; sixth, to provide, as soon as the funds will allow, an honorable way for students to pay for an art education, by giving their labor notes—written promises to pay in a specified number of hours of teaching or art



STUDY FROM NATURE. BY EDWARD MORAN.

SINGLE FIGURE FROM "THE RETURN OF THE SHRIMPERS," NOW ON EXHIBITION AT DOLL & RICHARDS' GALLERY, BOSTON.

were held in Mrs. Pope's studio, where discussions were had as to what would best promote the interests of woman artists. Sketches and pictures both finished and unfinished were shown on these occasions, and subjected to criticism. A loan fund was proposed to enable members to study in Europe and to have the best advantages here, and also a fund to be drawn from in case of illness. The name "Woman's" Art Association was yielded to a similar organization in another State, which had the priority of a few weeks, and the word "Ladies'" was adopted instead. A place was hired for the meetings of the association and the exhibition of pictures, and officers were chosen.

industrial work within two years after date; seventh, to secure a permanent custodian to take charge of pictures from non-resident members, and to receive orders for members generally.

It is hoped that the association will soon have resources sufficient to provide a building in which studios connected with apartments may be hired at low rates. The list of active and associate members embraces the names of some of our most celebrated American female artists; and the same may be said of the list of subscribing and honorary members, which also includes the names of a number of gentlemen. The late Mrs. Henry M. Field was deeply interested in the well-being of this organization.

At present drawing and painting lessons from life are given by William Morgan, drawing from cast by Miss Annie Morgan. A peculiarity in this association is the "test classes," in which Mrs. E. C. Field is the teacher in New York, Mrs. S. J. Rafter in Brooklyn, and Mrs. L. A. Bradbury in Boston. Miss Helen A. Daley teaches the tile, water color, and crayon classes, and the painting of photographs.

Miss Hetta L. H. Ward and Miss Susan H. Ward teach the classes in painting on china, enamel, and under the glaze. The principles of design are taught by Miss Alice Donlevy, who also gives lessons in art industrial drawing. There are also classes in embroidery, botany, and geometry. Inquiries concerning the association can be made at the studio in West Fourteenth Street in person, or by letter to the President or to Miss A. Donlevy. Saturday is "reception-day," when there are beautiful specimens of art industry to be seen, as well as pictures and vases. Miss Hetta Ward has been in Europe collecting some fine examples of art work from various art schools in England and on the Continent, which will be exhibited at the association rooms.

Of the many kindly acts of the ladies who compose this society, toward those members who have been in need, I will mention but one, although their name is legion. After the great fire in Chicago, a woman artist came here in destitution, and was given the use of a studio free for six months, or until she was fairly enabled to take care of herself again. With very little show, the Ladies' Art Association is a benefit not only to this community but to the whole country, in cultivating a love of the beautiful, and in assisting women who are desirous of self-support in an honorable and refined manner.

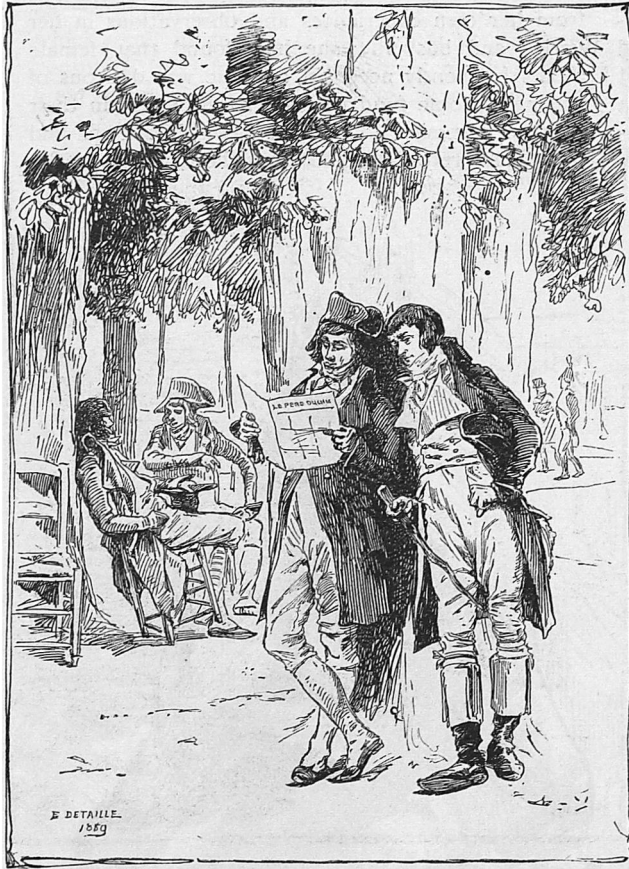
ELLEN E. DICKINSON.

#### THE HART-SHERWOOD COLLECTION.

ONE of the historic picture-sales will have taken place about the time of the appearance of this magazine. Mr. Hart has long been in the habit of amassing fine works of art in Europe, having followed the lead of his friend, W. H. Stewart, of Philadelphia and Paris, the owner of the finest cabinet of Fortunys extant. Mr. Sherwood has been more distinguished for his enlightened patronage of American art, but he has lately been accumulating foreign pictures in London and Paris, under the wise advice of the artist Beckwith, his relative. The galleries of both these collectors have been examined by the public during the past fortnight in the rooms of the Academy of Design.

Of the 165 pictures constituting the sale, perhaps the most important was the large Decamps, an "Eastern Slave Market." Against the crumbling white wall of a Turkish building, dashed with the glittering light that follows Decamps' pencil, we see a pair of beautiful nearly nude girls, enlaced in each other's arms, while over them stands a black Colossus, like a living tower of iron, the grim sentinel of this human

market. The warm gray shadows of the tender flesh of the women, the contrast of the monumental negro, the breadth and subjection of the accessory figures, constitute an "arrangement" in the highest and fullest sense of the painting art. Rich generalization, without too much anatomy, the streaming splendor of



"INCROYABLES." BY DETAILLE. IN THE HART-SHERWOOD COLLECTION.

generous brushfuls of color, the massing and contrast of lights, make this picture a masterpiece, satisfying to the sense for its aroma and bouquet. W. H. Stewart vainly offered his friend thirty thousand dollars for this important Decamps. Roybet, in his picture hung near by, seems to have had in his mind a challenge to the jewelled brush of Decamps. The "Death of Roxane" has less of the Ribera brown and more of the tinted luxury of tone characteristic of Decamps, than is usual with this realist, this hewer of forms of bronze. The hapless favorite rolls on the floor, separating her rich draperies to reveal the wound which stains her white breast: a female slave shudderingly parts the curtains, while the black executioner, his full soft form suggesting the treacherous yieldingness and flexibility of a serpent within their mask of seeming languor, towers above the contorted



"AUTUMN AT ANVERS." BY DAUBIGNY. IN THE HART-SHERWOOD COLLECTION.

frame of the heroine of the drama, and smiles with barbaric vacancy at the work of his scimitar. Here are the deep velvet colors of a bed of pansies, applied to one of the most bloody and sinister scenes of French tragedy. This is the only important work by

the painter of the Luxembourg "St. Sebastian" that has ever been offered in an American auction. A perfect contrast to either of these—dry, brown and sardonic—is the "Diogenes" of Gérôme. The cynic, seated in the circular aperture of his earthen tub, polishes a lantern to begin his search for an honest man, surrounded by an audience of critical and approving dogs. The figure is chipped out of the dry paint, carved and chased and chiselled out of its material of bitumen and sienna and mummy, with the precision of a cameo and the rigor of an anatomical preparation. There is no unction of color or illumination, but there is hard study carried to the verge of pedantry. This crisp little masterpiece is different from the larger repetition of its subject in the Walters gallery at Baltimore, the background being entirely changed, the little circular temple of the present copy omitted, and the circle of wise dogs different in attitudes and numbers. Whoever obtains this accurate little Gérôme gets an epitome of what paint can do in representing human anatomy.

Of the pair of Fortunys in water-color we give a specimen. "The Model," whose shining back seems to have been parched and chapped through many a year's beggary in the dry air of Spain, must be the same as was employed for the half-naked "Malandrin" which forms the best example of Fortuny in the Walters gallery. The second example of the Spanish magician, likewise in water-color, is a female portrait, rather interesting for its calm and masterful technique than for subject or glitter. Other illustrations in these pages represent various pictures of various schools, selected for various points of interest. The "Incroyables," by Detaille, affectedly conversing among the potted shrubs and trees of the Palais Royal garden, show in the incisive style of the young master that outburst of French fashion and affectation which ensued

upon the horrors of the Revolution, and which sunned itself in its brief day of pleasure before the wars and glories of Napoleon, the example is small and fine as a miniature by Isabey. The Daubigny, "Autumn at Anvers," shows this rich colorist and lucid observer in his usual mood of massive calm, but divorced from that favorite river which enters into the most of his compositions; the specimen is a broad one, and makes the observer 'a being of infinite space;' trees beyond trees, of all shapes and habits of growth, clothe the far-stretching plain like a bed of moss, their tufted foliage dull with autumn, and their sturdy trunks reflected in sleeping marshes. Troyon's "Cow and Dog" is perhaps the most artful composition of the several specimens due to his pencil in the collection, the landscape being romantic and agreeably varied, and the color suffused with a luscious bloom and tenderness.

The American pictures shown in our illustrations are selections that well illustrate their authors, and justify the rising esteem in which American art is now held. The largest is J. M. Hart's "Under the Boughs," a group of cattle under nearly leafless trees. J. G. Brown's "Winter Sports" shows a boot-black and four other urchins or wharf-rats enjoying a winter slide with an energy that yields no whit to the maturer delight of Pickwick and Sam Weller in the same diversion. Colman's "Tower of the Ger-alda" is a water-color, revealing the Moorish belfry of the Cathedral at Seville, on that feast day of Corpus Christi, when the service of the church is made fantastic with a ballet of dancing youths. On

the summit is seen the wonderful weathercock, in the form of a figure of Faith by the sculptor Bartholomew Morel, weighing 2700 pounds, and "inappropriately chosen to turn with every wind of heaven." A comical subject by Boughton has been chosen to